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CATALOGUE OF A LOAN COLLECTION OF PORTRAITS

OF ENGLISH HISTORICAL
PERSONAGES WHO DIED
PRIOR TO THE YEAR 1625

EXHIBITED
IN THE EXAMINATION SCHOOLS, OXFORD
UNDER THE AUSPICES OF A COMMITTEE
OF THE OXFORD HISTORICAL SOCIETY
APRIL AND MAY, MDCCCCIII

OXFORD
HENRY FROWDE
UNIVERSITY PRESS DÉPÔT, 116 HIGH STREET
AND AT THE EXHIBITION

PRICE SIXPENCE

*Lent by**Painter***21****WILLIAM WARHAM.**

VISCOUNT DILLON.

Hans Holbein.

B. 1457 (?); educated at Winchester; Fellow of New College, 1475; LL.D., 1475; LL.D. Cambridge, 1500; travelled on the continent on legal and diplomatic business, 1490-3; Precentor of Wells, 1493; Master of the Rolls, 1494; Bishop of London, 1502; Lord Keeper, 1502; Lord Chancellor and Archbishop of Canterbury, 1504; Chancellor of the University, 1506-32; d. 1532.

Half-length, seated three-quarters to l.; black cap; scarlet cassock; white rochet; black chimere; brown fur scarf and cuffs; both hands resting on a cloth of gold cushion beside which, on the table before him, lies a book of devotions; behind him, on a high table covered with a carpet, gold processional crucifix to l., jewelled mitre and books to r.; green damask background; above a *cartellino* inscribed ANNO DNI MDXXVII ETATIS SUE LXX. Panel, $32 \times 25\frac{1}{2}$ in.

Similar pictures, also originals by Holbein, are in the Louvre and at Lambeth Palace; and the painter's original drawing of the head is in the Royal Collection at Windsor Castle.

22**WILLIAM WARHAM.**

NEW COLLEGE.

Copy from **Hans Holbein.**

Similar to the last, but with brown damask background. Panel, $32 \times 25\frac{1}{2}$ in.

Copied by E. J. Williams, 1850, from the picture at Lambeth Palace.

23**CATHERINE OF ARRAGON.**

MERTON COLLEGE (THE WARDEN).

B. 1485; youngest child of Ferdinand and Isabella of Spain; married to Arthur Prince of Wales, November, 1501; left a widow, 1502; married to Henry VIII, June, 1509; the dissolution of their marriage projected, 1526, and pronounced by Cranmer, although still refused by the Papal Court, 1533; d. at Kimbolton, 1536.

*Lent by**Painter*

Bust, three-quarters to l.; cloth of gold and jewelled head-dress with black veil behind; black low-cut dress trimmed with jewels; under-dress of white embroidered with black; pearl necklace; dark background; inscribed CATHERINA PRIMA UXOR HENRICI OCTAVI. Panel, $22\frac{1}{2} \times 17$ in.

A somewhat similar picture is in the National Picture Gallery.

24

SIR THOMAS WYATT.

CURATORS OF THE BODLEIAN
LIBRARY.

Based upon a drawing by
Hans Holbein.

B. 1503 (?); M.A. of St. John's College, Cambridge, 1520; accompanied an embassy to the Papal Court, 1527; Privy Councillor, 1533; Knighted, 1537; as a diplomatist enjoyed the chequered favour of Henry VIII; as a poet remarkable as a student of Italian poetry, and the first to adapt its forms, including the sonnet, to English use; d. 1542.

Bust, three-quarters to l.; red drapery round the shoulders; brown background; inscribed SYR · THOMAS · WYAT. Panel, $17\frac{1}{4} \times 12\frac{1}{2}$ in.

This and a similar picture in the National Portrait Gallery are based upon a woodcut after Holbein published in Leland's *Menia of Sir Thomas Wyatt*, 1543.

25

KING HENRY VIII.

DEAN OF CHRIST CHURCH.

B. 1491; second son of Henry VII and Elizabeth of York; created Prince of Wales after the death of his brother Prince Arthur, 1503; succeeded to the throne and married Catherine of Arragon, 1509; married Anne Boleyn, 1533, Jane Seymour, 1536, Anne of Cleves, January, 1540, Catherine Howard, July, 1540, and Catherine Parr, 1543; completed Wolsey's foundation of Cardinal College, calling it Henry VIII's College, at Christ Church; d. at Westminster, 1547.

Half-length, standing facing the spectator; black cap trimmed with jewels and white feather; narrow white pleated ruff and cuffs with black edging; cloth of gold doublet slashed with white; brown fur-lined gown; both hands, his r. holding gloves, rest on a cloth of gold cushion before him; dark background. Panel, $24 \times 19\frac{1}{2}$ in.

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Queen Elizabeth.

From the picture in the possession of Jesus College.

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THE COMMITTEE desire to express their thanks to Mr. LIONEL CUST, M.V.O., for kindly contributing the Introduction; and to Mr. and Mrs. R. L. POOLE for much valuable assistance in revising the proof-sheets of the Catalogue.

INTRODUCTION

By LIONEL CUST, M.V.O., M.A., F.S.A., Director of the National Portrait Gallery, Surveyor of the King's Pictures and Works of Art, &c.

THE importance of Historical Portraits, as documents illustrative of our national history, is now very widely recognized. Thomas Carlyle, in words which have been often quoted, said :

‘In all my poor historical investigations it has been, and always is, one of the most primary wants to procure a bodily likeness of the personage inquired after—a good portrait if such exists; failing that, even an indifferent, if sincere one.

‘In short, any representation made by a faithful human creature of that face and figure which he saw with his eyes, and which I can never see with mine, is now valuable to me, and much better than none at all.

‘It has always struck me that historical portrait galleries far transcend in worth all other kinds of national collections of pictures whatever; that, in fact, they ought to exist in every country as among the most popular and cherished national possessions.’

Until the foundation of the National Portrait Gallery, historical portraits were scattered far and wide through the mansions of the nobility and gentry, or in the halls and common-rooms of the great Universities and other corporate institutions.

From the earliest days it had been the custom for collegiate and other incorporated bodies to commemorate by portraits those

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persons who had done honour to such a body, or conferred a benefit on it in some other way.

The collections thus formed, though in many cases sadly neglected through the indifference of posterity, remained for a long time the only source to which the general public could have recourse for information, or with which acquaintance could easily be made. It is, however, within quite recent years that in the case of the Universities of Oxford and Cambridge, to take the most important examples, it has been recognized how much of the University's history is bound up in the portraits which hang upon the walls of their dining-halls and common-rooms, or of such a great historic centre of learning as the Bodleian Library.

Cambridge University led the way by holding, in May, 1884, an exhibition of University and College Portraits, followed by a second exhibition in May, 1885—both held in the Fitzwilliam Museum. Great interest was evoked by these exhibitions, and their effect is still making itself felt.

Oxford University—far richer, not only in the number of its historical portraits, but also in their artistic merit—is now about to call attention to their value, in not only one exhibition, but, as it is hoped, a succession of exhibitions of portraits, illustrating the history, customs and habits of the University from the earliest days to the present time. As one of the most famous cities of the world, Oxford has always been one of the central seats, not only of learning, but of those arts and sciences which are the handmaids of the Muses. During the seventeenth century the City and University became one of the centres of political interest as well as educational. Most phases of Oxford's history can be traced in the portraits of her great men and benefactors, when they are brought side by side in contemporary arrangement.

An additional advantage to be gained by such exhibitions as that just about to be inaugurated is the opportunity for studying

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portrait-painting as an art, and for thus obtaining that knowledge and discernment of truth, whereby the good can be separated from the bad, and the genuine from the copy or from the mere fabrication.

The period chosen for the present exhibition covers an epoch in the history of art in England upon which exact information is still very much to be desired.

Although the portrait-painter's art was not entirely unknown under the Plantagenets, the unsettled state of the Kingdom made it difficult, or impossible, for the arts to flourish and develope as they did at the Burgundian or Hapsburg courts on the continent. An artist might be summoned from abroad to the Court of Richard II or Henry VII, on some special business, such as Jan Gossaert of Mabuse, or Pietro Torregiano, the sculptor; but there is no evidence that the arts were patronized by the English kings, as they were by Maximilian or Charles V, or the Dukes of Burgundy.

It was not till the arrival of Hans Holbein that any firm ground can be reached for the student of art-history. But Holbein did not come to England until November, 1526, and returned to Basle in the summer of 1528. In 1532 Holbein visited England, and remained there, except for missions abroad, until his unexpected death from the plague, in 1543. It will thus be seen that Holbein's period of work in England was much restricted. Moreover, although Holbein seems to have entered the service of Henry VIII in 1536, he was never naturalized in this country, and probably always contemplated a return to Basle, of which town he was a burgher, and where he had left his wife and children. Genuine portraits by Holbein are very scarce. So high a pitch of excellence did he attain in his art, that a portrait must sustain the severest tests of criticism before it can be accepted as Holbein's work, he being a painter who was never second-rate.

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Holbein was by no means the only painter in England during the reign of Henry VIII. There were John Browne and Andrew Wright, the serjeant-painters, whose duties seem to have been rather decorative and domestic than purely artistic. Antonio Toto and Bartolommeo Penni, the Florentines, engaged to carry out large schemes of wall-painting in the Raphaelesque manner; Girolamo of Treviso, also Italian; Lucas, Gerard and Susanna Horenbaut, from Ghent, all of whose names are more connected with the art of miniature-painting than any other.

After Henry VIII's death, we read of one Guillim Stretes, to whom various paintings of Edward VI and other personages have been attributed; Jan Rave, or Joannes Corvus, as he latinized his name, who painted Mary Tudor as Princess, the Duke of Suffolk and Bishop Foxe; and of one Gerbicus Fliccius, a German, who painted the portrait of Thomas Cranmer in the National Portrait Gallery, and seems to have inherited and carried on the tradition of Holbein more than any other of his contemporaries.

Mary Tudor had for the painter of her predilection Lucas D'Heere, of Ghent, who combined the florid school of historical painting retained by Frans Floris with the close and minute carefulness in portraiture which is such a strange contrast to the Floris style. Antonio Moro, who was sent to England by Charles V to paint the portrait of Mary Tudor for her intended husband, Philip, does not appear to have visited England except on this occasion. Moro's relations with Englishmen seem to have been due to his close friendship with Sir Thomas Gresham, whose portrait he painted several times when at Antwerp or elsewhere in the Netherlands.

Under Elizabeth portrait-painting flourished more freely, though the sovereign's own taste does not appear to have been very high. During her reign a number of Netherlandish artists settled in London, as refugees from the Alvan persecution. Among these

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were the aforesaid Lucas d'Heere, and Marcus Geeraerts, of Bruges, a painter of the school of Pourbus, which had already become the fashion in France, and the father of Marcus Geeraerts the younger, who is better known as Mark Garrard, to whom may be attributed a number of the rich costume-portraits of the period from about 1590-1610, including many of Elizabeth herself. These foreign artists formed quite a colony in London, and were much related by intermarriage. It is now that we begin to hear of the 'picture-maker' rather than the 'painter.' During the whole of this period, from Holbein downwards, the painter's practice was to make a drawing, probably at one sitting only, from the subject, with notes of the costume and accessories. The portrait was then completed on panel in the painter's studio; and when once completed was capable of being repeated many times or even varied by the painter or his assistants. Painting on canvas seems to have come in with the Italian artists; but actual oil-painting on canvas does not seem to have come into general vogue until the days of Van Dyck and his successors.

Elizabeth's Court was also visited by foreign artists of the rolling-stone nature, such as the versatile Cornelis Ketel of Gouda, who could paint with his feet as well as his hands, and the exile Federigo Zuccaro, who came here in 1574 as a refugee from the Vatican, where he was engaged in some decorative paintings in the already decadent Italian style, and who after a very short sojourn here made his peace with a new Pope and returned to his native country. It is curious that the accidental mention of the fact that Elizabeth did sit to Zuccaro for her portrait has led to the ascription, in defiance of all evidence as to style, of the bulk of the costume-portraits of the hard and dry Netherlandish school, Marcus Geeraerts and others, to the hand of Zuccaro, an artist trained in the fluent and facile schools which followed the great traditions of Raphael and Michelangelo at Rome.

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The reign of Elizabeth was, however, marked by the appearance of a native school of artists. One George Gower had a privilege from Her Majesty for painting the Queen's portrait, and though his work cannot be distinguished from that of his contemporaries, it must have had some importance. One of Holbein's legacies to England had been the art of painting portraits in small, or limning, an art which was inherited by Nicholas Hilliard, of Devonshire, who with his pupil Isaac Oliver, of Rouen, established that school of exquisite painting which, through a misuse of the word, has now come to be known as the art of miniature-painting.

The accession of James I made but little change in the art of portrait-painting. The art or craft of the picture-maker increased and multiplied, and Englishmen like Peake made a good business of the art as well as the foreigners. The age was, therefore, unusually prolific of portraits. The foreigners practising in England can be divided into schools—the Antwerp school, as yet uninfluenced by Rubens, represented by Paul Van Somer, Blyenberch, and others; the Hague or Delft school, represented by Daniel Mytens and his family, and by the large workshop of Miereveldt; the Bruges, or Pourbus school, represented in England by Marcus Geeraerts; and last, but superior, the Utrecht school, represented by Gerard Honthorst, the favourite painter of the Princes of Orange, and the special painter of the English heroine Elizabeth, Queen of Bohemia. Cornelis Janssen van Ceulen, born in London, has a special style about him which distinguished him from the mechanical and soulless aridity of his contemporaries. He and Honthorst were the only artists capable of rivalling and even influencing the new genius which was about to illuminate English art, and divert its whole trend and direction—the genius of Anthony Van Dyck.

It will thus be seen how much there is to be learnt from an

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assembly of portraits of the Tudor period. If the painters seem for the most part of foreign extraction, it must be remembered that during this epoch of history there was in progress that movement which may be called the making of England, and that it was only under Henry VIII and Elizabeth that the nation began to acquire that national character which we are proud to call British.

THE EXHIBITION opens on Wednesday, April 13, and closes on Thursday, May 26.

Hours of Admission, from 10 A.M. to 6 P.M.

Price of Admission, One Shilling.

Price of Catalogue, Sixpence.

Season ticket (not transferable), Three Shillings.

No umbrellas, sticks, or parasols are allowed to be taken into the Exhibition Room. They must be left at the entrance.

THE Pictures are arranged approximately in the chronological order of the deaths of the subjects, beginning on the left of the entrance and filling the screens on the north side of the central gangway from west to east, and returning on the south of it from east to west. The pictures on the walls are hung to correspond as closely as possible with the arrangement on the screens. Anonymous portraits are placed near those of personages who died in the year in which they are dated. The undated unknown portraits are mostly grouped on the central screens at the east end of the room.

All portraits, except where otherwise stated, are by unknown painters.

The pictures are, with few exceptions, catalogued under the names given to them by the contributors; and the Committee is in no way responsible for their authenticity.

Portraits are described under four sizes—bust, the head and shoulders; half-length, to the waist; three-quarters length, to the knees or below; whole-length, the entire figure.

The terms 'to right' and 'to left' denote to the right and left of the spectator.

In the measurement the height is always placed before the width.

Abbreviations: b., born; m., married; d., died; r., right; l., left.

OXFORD EXHIBITION

OF

HISTORICAL PORTRAITS

Lent by

Painter

1 KING EDWARD III.

QUEEN'S COLLEGE.

Eldest son of Edward II and Isabella of France, b. 1312; proclaimed guardian of the Kingdom in the name of his father, 1326; chosen King, 1327; m. Philippa of Hainault, 1328; d. at Sheen, 1377.

Bust, slightly to r.; jewelled crown; red, grey, gold and ermine robes; dark background; inscribed EDUARDUS 3. A. & G. REX. Panel, $22\frac{1}{2} \times 17\frac{1}{4}$ in.

Somewhat similar pictures are in the Royal Collection at Windsor Castle and St. James's Palace.

2 WILLIAM OF WYKEHAM.

NEW COLLEGE (THE WARDEN).

B. at Wickham, 1324; educated at a Winchester grammar school; entered the Royal service, c. 1347; Bishop of Winchester, 1367-1404; Chancellor, 1367-71, and again, 1389-91; obtained Papal Bull endowing Winchester College, 1378; founded New College, 1379; d. 1404.

Whole-length, kneeling slightly to r. on a chequer-work pavement of red and gold; jewelled mitre; red, white and gold vestments over black cassock; his hands, wearing white gloves, joined in prayer; a pastoral staff with gold head leans against his r. shoulder; behind is a table covered with a white and gold cloth, upon which lies an open book; dark background; window to l., shield of arms to r.; inscribed below with the name and titles of the subject. Panel, 35×27 in.

*Lent by**Painter***3****WILLIAM OF WYKEHAM.****NEW COLLEGE.**

Three-quarters length, standing slightly to l.; jewelled mitre; episcopal vestments; cope bordered with jewels; his r. hand raised in blessing, his l. holds pastoral staff; architectural background; view of Winchester College through opening to r., New College through opening to l.; shield of arms to l., commemorative inscription to r. Canvas, $41 \times 31\frac{1}{2}$ in.

4**KING HENRY V.****QUEEN'S COLLEGE.**

B. 1387, at Monmouth; eldest son of Henry IV and Mary de Bohun; said to have been educated at Queen's College by his uncle Cardinal Beaufort; succeeded to the throne, 1413; m. Catherine of France, 1420; d. at Bois de Vincennes, 1422.

Half-length in profile to l.; jewelled crown; crimson and gold dress; dark green surcoat lined with brown fur; jewelled collar; both hands held before him; rose-coloured curtain background; inscribed, HENRICUS 5. A. & G. REX. Panel, $23 \times 17\frac{1}{4}$ in.

Similar portraits, but without the crown, are in the National Portrait Gallery and in the Royal Collection at Windsor Castle.

5**HENRY CHICHELE.****ALL SOULS COLLEGE.**

B. 1362 (?); educated at St. John Baptist College, Winchester, 1373, and New College, 1386; Fellow, 1392; Prebendary of Salisbury, 1397; Bishop of St. David's, 1408; Archbishop of Canterbury, 1414; founder of the Chichele Chest for poor students at Oxford; and of All Souls College, 1437; d. 1443.

Three-quarters length, standing to r.; jewelled mitre; red and white vestments; pallium round neck; his r. hand raised in blessing, his l. holds a staff with a cross at the head; architectural and curtain background; shield of arms above to l. Panel, $46\frac{1}{2} \times 35\frac{1}{4}$ in.

A similar picture, but upon a much smaller scale, is in the collection of the Archbishop of Canterbury at Lambeth Palace.

*Lent by**Painter*

6

WILLIAM OF WAYNFLETE.

MAGDALEN COLLEGE (THE PRESIDENT).

B. 1398 (?); son of Richard Patten, of Wainfleet; probably educated at Winchester and New College; Master of St. Mary Magdalen Hospital, Winchester, about 1429; Fellow of Eton, 1441; Provost, 1443; Bishop of Winchester, 1447; founded St. Mary Magdalen Hall, 1448; and College, 1458; entertained Edward IV and Richard III at Oxford; d. 1486.

Bust, slightly to l.; black cap; black cassock; white rochet; black fur-lined chimere; fur scarf; both hands hold an open book inscribed with a text; dark background; shield of arms above to l. Panel, $18\frac{1}{2} \times 15$ in.

A similar picture is in the Royal Collection at Windsor Castle.

7

WILLIAM OF WAYNFLETE.

MAGDALEN COLLEGE (THE PRESIDENT).

Three-quarters length, standing to l.; jewelled mitre; episcopal vestments; his r. hand holds a pastoral staff, his l. a small book; architectural background with view of Magdalen College through opening to l.; shield of arms to r. Panel, 44×34 in.

8

QUEEN ELIZABETH WOODVILLE.

VISITORS OF THE ASHMOLEAN MUSEUM.

B. 1437 (?), daughter of Sir Richard Woodville, afterwards Earl Rivers, and Jaquetta, widow of John Duke of Bedford; married to Sir John Grey, and after his death privately to Edward IV; crowned, 1465; refounded Queens' College, Cambridge; d. 1492.

Half-length, seen behind a parapet; cloth of gold and transparent gauze head-dress; black dress with gold collar and cuffs; gold necklace, brooch and finger-rings; both hands folded before her; dark-brown background; inscribed ELIZABETH REGINA REGIS EDUARDI ANGLIE. Panel, $16\frac{1}{4} \times 12\frac{1}{2}$ in.

Similar portraits are in the Royal Collection at Windsor Castle, and at Queens' College, Cambridge.

*Lent by**Painter***9****KING HENRY VII.****DEAN AND CANONS OF CHRIST CHURCH.**

B. 1457; son of Edmund Tudor, Earl of Richmond, and Margaret Beaufort, heiress of John of Gaunt; became head of the House of Lancaster on the death of Henry VI, 1471; defeated and slew Richard III at Bosworth, and succeeded to the throne, 1485; married Elizabeth of York, 1486; d. at Richmond, 1509.

Half-length, three-quarters to r.; black cap with gold medallion; gold under-dress; red and black sleeveless gown lined with brown fur; both hands, his r. holding a red rose, rest on a parapet before him. Panel, $14\frac{1}{2} \times 10\frac{1}{2}$ in.

10**THOMAS LINACRE.****ALL SOULS COLLEGE.**

B. 1460(?); Fellow of All Souls College, 1484; studied medicine in Italy, c. 1485-92; made one of Henry VIII's physicians, 1509; lectured at Oxford, 1510; founded the College of Physicians, 1518, and lectureships at Oxford and Cambridge; a leading humanist; d. 1524(?).

Half-length, three-quarters to r.; black cap; black dress, open, showing white shirt at throat; his l. hand holds gloves, his r. a paper inscribed ANNO 1524; green background. Panel, 18×14 in.

A similar portrait, but reversed, is in the Royal Collection at Windsor Castle, where it is ascribed to Quentin Matsys.

11**RICHARD FOXE.****CORPUS CHRISTI
COLLEGE.****Copy of a picture by
Joannes Corvus.**

B. 1448(?); probably educated at Magdalen College; Secretary of State and Lord Privy Seal, 1485; Bishop of Exeter, 1487; translated to Bath and Wells, 1492; to Durham, 1494; and to Winchester, 1501; Chancellor of the University of Cambridge, 1500; and Master of Pembroke College, 1507-19; retired from politics, 1516; founded Corpus Christi College, 1516; benefactor to other learned institutions, including Magdalen College; d. 1528.

*Lent by**Painter*

Half-length, represented after he had become blind, standing slightly to r. behind a parapet; black cap; black cassock; white rochet; black fur-lined chimere; his hands, held in front of him, grasp an ivory- and gold-headed staff; dark background; above are two shields of arms; on the parapet below two more shields and four lines of Latin verse. Panel, $30\frac{1}{2} \times 23$ in.

12

RICHARD FOXE.

CORPUS CHRISTI COLLEGE

(THE PRESIDENT).

Copy of a picture by
Joannes Corvus.

Similar to the last, but inscribed below in addition to the verses, HANC REPURGATAM TABELLAM RESTITUIT JOHĒS HOOKER GENEROSUS EXONIENSIS, 1579. John Hooker, Chamberlain of Exeter, was the uncle of Richard Hooker 'The judicious.' Panel, $29\frac{3}{4} \times 22\frac{1}{2}$ in.

13

A YOUNG BISHOP, EITHER RICHARD FOXE
OR HUGH OLDHAM (?).

CORPUS CHRISTI COLLEGE

(THE PRESIDENT).

Hugh Oldham, educated at Oxford and Queens' College, Cambridge; Chaplain to Lady Margaret Beaufort, Countess of Richmond and Derby; Bishop of Exeter, 1504; contributed largely to the foundation of Corpus Christi College; d. 1519.

Bust, three-quarters to l.; black cap; white rochet; black chimere lined with red; black scarf; dark-brown background. Panel, $13\frac{1}{4} \times 11\frac{3}{4}$ in.

14

SIR RICHARD SUTTON.

BRASENOSE COLLEGE.

Member of the Inner Temple; member of the Privy Council, 1498; as co-founder of Brasenose College, 1509, the first layman to endow a college; Knighted c. 1523; d. 1524.

Half-length, standing to l., the head turned towards the spectator; surcoat of arms over plate armour; his l. hand on on his hip, his r. rests on the hilt of his sword; to r. is seen a helmet with plumes; dark background. Canvas, $38\frac{1}{4} \times 31$ in.

*Lent by**Painter*

15

WILLIAM SMITH.

BRASENOSE COLLEGE.

B. 1460 (?); educated probably at Lincoln College; member of Henry VII's Council, 1486; Bishop of Coventry and Lichfield, 1493; translated to Lincoln, 1496; Chancellor of the University, 1495; Lord President of Wales, 1501; co-founder of Brasenose College, 1509; d. 1514.

Three-quarters length, standing slightly to r., the head turned towards the spectator; jewelled mitre; episcopal vestments of crimson and gold over white alb; his r. hand holds a large book, his l. grasps a pastoral staff; shield of arms above to l. Canvas, $38\frac{1}{4} \times 29\frac{3}{4}$ in.

16

WILLIAM TYNDALE.

HERTFORD COLLEGE.

Educated at Oxford; M.A. of Magdalen Hall, 1515; subsequently removed to Cambridge; adopted the principles of the Reformation and travelled in Germany; visited Luther at Wittenberg, 1524; began printing the New Testament in English at Cologne, and completed it at Worms, 1525; arrested at Antwerp by order of the Emperor, 1535; strangled and burned at the stake at Vilvorde, 1536.

Half-length, three-quarters to r.; black skull cap; white pleated ruff and cuffs; black dress; his r. hand points to a clasped volume supported by his l. beside a scroll containing a Latin motto, upon a parapet before him; dark background; inscribed GULIELMUS TYNDALUS MARTYR OLIM EX AULA MAGD.: below is a commemorative inscription in Latin. Canvas, $41 \times 30\frac{1}{2}$ in.

A similar picture, but upon panel, is in the possession of the British and Foreign Bible Society.

17

THOMAS WOLSEY.

MAGDALEN COLLEGE.

B. at Ipswich, 1475 (?); Fellow of Magdalen College, 1497; Master of Magdalen School; Dean of Lincoln, 1509; D.D., 1510; Privy Councillor, 1511; Bishop of Lincoln and Archbishop of York, 1514; Cardinal and Lord Chancellor, 1515;

*Lent by**Painter*

converted the Monastery of St. Frideswide in 1524 into a College, which was refounded by Henry VIII in 1546 as Christ Church; died in disgrace, at Leicester, November, 1530.

Half-length, standing in profile to l.; scarlet biretta and robes; black cassock; white rochet; white gloves; his r. hand raised in blessing, his l. holds a scroll; architectural background, view of Christ Church through opening to l.; shield of arms to r. Canvas, $43\frac{1}{2} \times 37$ in.

18 THOMAS WOLSEY.

GOVERNING BODY OF CHRIST CHURCH.

Similar to the last. Panel, $43 \times 36\frac{1}{4}$ in.

19 THOMAS WOLSEY.

CURATORS OF THE BODLEIAN LIBRARY.

Similar to the last, but his left hand, without glove, alone showing, and differing in the background, which in the present picture is a plain bluish-green, with shield of arms above to l. Panel, $18\frac{1}{2} \times 14\frac{1}{2}$ in.

20 MARGARET TEWKESBURY (?).

ST. JOHN'S COLLEGE (THE PRESIDENT).

The last Abbess of Godstow Nunnery but one; received the temporalities, 1518; resigned 1535, but appears to have remained resident in the monastery until the Dissolution.

Three-quarters length, seated to l. in a wooden elbow-chair; white cap, collar with gauffred edge, and cuffs; black dress; rose-coloured girdle with the words **IESUS** and **MARIA** repeated at intervals and jewelled clasp from which hangs coral rosary with gold crucifix; her hands, folded before her, hold the rosary; she wears a wedding-ring; brown background; inscribed ANNO D. 1529, AETATIS 100. Panel, $26 \times 20\frac{1}{4}$ in.

Formerly supposed to represent Katherine Bulkeley, the last Abbess, but the date makes this impossible.

Lent by

Painter

21

WILLIAM WARHAM.

VISCOUNT DILLON.

Hans Holbein.

B. 1457 (?); educated at Winchester; Fellow of New College, 1475; LL.D., 1475; LL.D. Cambridge, 1500; travelled on the continent on legal and diplomatic business, 1490-3; Precentor of Wells, 1493; Master of the Rolls, 1494; Bishop of London, 1502; Lord Keeper, 1502; Lord Chancellor and Archbishop of Canterbury, 1504; Chancellor of the University, 1506-32; d. 1532.

Half-length, seated three-quarters to l.; black cap; scarlet cassock; white rochet; black chimere; brown fur scarf and cuffs; both hands resting on a cloth of gold cushion beside which, on the table before him, lies a book of devotions; behind him, on a high table covered with a carpet, gold processional crucifix to l., jewelled mitre and books to r.; green damask background; above a *cartellino* inscribed ANNO DNI MDXXVII ETATIS SUE LXX. Panel, $32 \times 25\frac{1}{2}$ in.

Similar pictures, also originals by Holbein, are in the Louvre and at Lambeth Palace; and the painter's original drawing of the head is in the Royal Collection at Windsor Castle.

22

WILLIAM WARHAM.

NEW COLLEGE.

Copy from Hans Holbein.

Similar to the last, but with brown damask background. Panel, $32 \times 25\frac{1}{2}$ in.

Copied by E. J. Williams, 1850, from the picture at Lambeth Palace.

23

CATHERINE OF ARRAGON.

MERTON COLLEGE (THE WARDEN).

B. 1485; youngest child of Ferdinand and Isabella of Spain; married to Arthur Prince of Wales, November, 1501; left a widow, 1502; married to Henry VIII, June, 1509; the dissolution of their marriage projected, 1526, and pronounced by Cranmer, although still refused by the Papal Court, 1533; d. at Kimbolton, 1536.

*Lent by**Painter*

Bust, three-quarters to l.; cloth of gold and jewelled head-dress with black veil behind; black low-cut dress trimmed with jewels; under-dress of white embroidered with black; pearl necklace; dark background; inscribed CATHERINA PRIMA UXOR HENRICI OCTAVI. Panel, $22\frac{1}{2} \times 17$ in.

A somewhat similar picture is in the National Picture Gallery.

24

SIR THOMAS WYATT.

CURATORS OF THE BODLEIAN
LIBRARY.

Based upon a drawing by
Hans Holbein.

B. 1503 (?); M.A. of St. John's College, Cambridge, 1520; accompanied an embassy to the Papal Court, 1527; Privy Councillor, 1533; Knighted, 1537; as a diplomatist enjoyed the chequered favour of Henry VIII; as a poet remarkable as a student of Italian poetry, and the first to adapt its forms, including the sonnet, to English use; d. 1542.

Bust, three-quarters to l.; red drapery round the shoulders; brown background; inscribed SYR · THOMAS · WYAT. Panel, $17\frac{1}{4} \times 12\frac{1}{2}$ in.

This and a similar picture in the National Portrait Gallery are based upon a woodcut after Holbein published in Leland's *Menia of Sir Thomas Wyatt*, 1543.

25

KING HENRY VIII.

DEAN OF CHRIST CHURCH.

B. 1491; second son of Henry VII and Elizabeth of York; created Prince of Wales after the death of his brother Prince Arthur, 1503; succeeded to the throne and married Catherine of Arragon, 1509; married Anne Boleyn, 1533, Jane Seymour, 1536, Anne of Cleves, January, 1540, Catherine Howard, July, 1540, and Catherine Parr, 1543; completed Wolsey's foundation of Cardinal College, calling it Henry VIII's College, at Christ Church; d. at Westminster, 1547.

Half-length, standing facing the spectator; black cap trimmed with jewels and white feather; narrow white pleated ruff and cuffs with black edging; cloth of gold doublet slashed with white; brown fur-lined gown; both hands, his r. holding gloves, rest on a cloth of gold cushion before him; dark background. Panel, $24 \times 19\frac{1}{2}$ in.

*Lent by**Painter***26****KING HENRY VIII.**

ARCHDEACON OF OXFORD.

Half-length, standing facing the spectator; black cap trimmed with jewels and white feather; crimson dress slashed with white and trimmed with gold; cloth of gold gown lined with brown fur; jewelled collar and chain of 'H's, with pendent jewel round neck; both hands in front, his r. holding gloves; dark-green background. Panel, 27 x 22 in.

27**JOHN CHAMBRE.**

MERTON COLLEGE.

Copy from **Hans Holbein.**

B. 1469(?); Fellow of Merton, 1492; M.D. of Padua, 1506; physician to Henry VII and Henry VIII; foundation member of the College of Physicians, 1518; held various pieces of ecclesiastical preferment; M.D. of Oxford, 1531; Warden of Merton, 1525-44; d. 1549.

Half-length, standing three-quarters to r.; black cap; black dress and gown lined with brown fur; both hands in front, holding gloves; dark background; inscribed AETATIS SUE 88. Panel, 25¼ x 18½ in.

Copied by H. Reinhart from the picture by Holbein in the Imperial Gallery at Vienna.

28**LADY JANE GREY.**

CURATORS OF THE BODLEIAN LIBRARY.

B. 1537; daughter of Henry Grey, Earl and later Duke of Suffolk; married, 1553, by the Duke of Northumberland, to his fourth son, Lord Guildford Dudley, and proclaimed Queen 1553, in pursuance of a plot to oust the House of Tudor from the throne; upon its failure she was beheaded on Tower Hill, 1554.

Bust, to r. almost facing the spectator; black head-dress and dress, with ermine collar and slashing; bluish-green background. Panel, 14 x 11¼ in.

On a larger scale and reversed, but otherwise closely resembling the picture by Lucas d'Heere in the National Portrait Gallery.

*Lent by**Painter*

29

STEPHEN GARDINER.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1483 (?); educated at Trinity Hall, Cambridge; D.C.L., 1520; Master of Trinity Hall, 1525-49, and 1553; Secretary to Cardinal Wolsey, and, after his fall, to Henry VIII; Bishop of Winchester, 1531, and several times Ambassador abroad; imprisoned and deprived by Edward VI; reinstated and made Lord Chancellor by Queen Mary; Chancellor of the University of Cambridge, 1553; d. 1555.

Bust, three-quarters to l.; black cap; white rochet over black cassock; brown fur scarf; dark background. Panel, $11\frac{1}{2} \times 10\frac{1}{4}$ in.

30

ANNE OF CLEVES.

ST. JOHN'S COLLEGE (THE PRESIDENT).

Flemish School.

B. 1515; daughter of John, Duke of Cleves, and Mary, only daughter of William, Duke of Juliers; chosen by Henry VIII as his fourth wife at the instigation of Cromwell, who wished to support the Duke of Cleves, an ardent partisan of the Reformation; the marriage took place at Greenwich, 1540, and was annulled a few months later, and the Queen pensioned; d. in England, 1557.

Half-length, standing three-quarters to l., behind a parapet upon which lie an orange and a pair of gloves; cloth of gold and white gauze head-dress, worked with motto, A BON FINE; low-cut dress of gold and black, striped; gold and jewelled necklaces; both hands in front, her r. holding three carnations; dark background, canopy above. Panel (arched top), $19\frac{3}{4} \times 14\frac{1}{4}$ in.

The costume in this picture resembles that in the portrait of Anne by Holbein in the Louvre, believed to have been painted by order of Henry VIII before he demanded her hand.

31

UNKNOWN LADY.

TRINITY COLLEGE.

Attributed to Lucas D'Heere.

Bust, three-quarters to l.; black head-dress; white pleated ruff with black edging; dark-brown dress with brown fur collar and slashings tied with black points; a pink rose

*Lent by**Painter*

in the bosom; dark-green background; inscribed, ANNO DNI 1557
AETATIS SUAE 32. Panel (circular), $6\frac{1}{4}$ in.

Formerly called a portrait of Queen Mary, who was, however,
aged 41 in this year.

32

QUEEN MARY.

CURATORS OF THE UNIVERSITY PICTURE GALLERIES.

B. 1516; third but only surviving child of Henry VIII and
Catherine of Arragon; succeeded her half-brother, Edward VI,
on the throne, 1553; married Philip II, King of Spain, 1554;
d. at St. James's, 1558.

Three-quarters length, seated facing the spectator in an arm-
chair; red and white head-dress trimmed with pearls; low-
cut black velvet dress trimmed with jewels; wide sleeves
lined with ermine; inner sleeves of cloth of gold slashed with
white; jewelled necklace and girdle; hands folded before her;
in front an open book inscribed with a maxim from Epictetus
in Greek lies on a green cushion; dark damask background
with shield of arms above to l. Panel, $38\frac{1}{2} \times 28\frac{1}{4}$ in.

33

SIR THOMAS POPE.

TRINITY COLLEGE (THE PRESIDENT).

School of Hans Holbein.

B. 1507 (?); educated at Eton; held offices in the Court of
Henry VIII, and was grantee of much of the property of
suppressed monasteries; Knighted, 1537; Privy Councillor on
the accession of Queen Mary, 1553; founded Trinity College,
1555, endowing it with the site and buildings of Durham
College; d. 1559.

Three-quarters length, standing facing the spectator; flat black
cap; black dress and gown lined with ermine; white collar
embroidered with black; gold chain and jewel round neck;
his r. hand holds gloves, his l. tucked into his girdle; dark
background, with tablet and motto above to l. Panel,
 $45\frac{1}{2} \times 31\frac{1}{2}$ in.

Similar pictures are in the collections of the Countess of Caledon
at Tyttenhanger, and Lord North at Wroxton Abbey.

*Lent by**Painter***34****REGINALD POLE.****CORPUS CHRISTI COLLEGE (THE PRESIDENT).**

B. 1500; son of Sir Richard Pole and Margaret Plantagenet, Countess of Salisbury; educated at the charterhouse at Sheen, and Magdalen College; travelled in Italy, 1521-7; Dean of Exeter, 1527; studied in Paris, 1529-30; withdrew to Padua in the beginning of the English Reformation; Cardinal, 1536; Papal Legate, 1537; returned to England after the accession of Queen Mary, 1554; Archbishop of Canterbury and Chancellor of Cambridge University, 1556; d. on the same day as Queen Mary, Nov. 17, 1558.

Bust, three-quarters to l.; scarlet biretta and robes. Panel, $9\frac{3}{4} \times 9$ in.

35**REGINALD POLE.****MAGDALEN COLLEGE.**

Three-quarters length, seated to l., the face turned towards the spectator; red biretta and cape; white alb; both hands, his r. holding a paper, rest on the arms of his chair; architectural background; curtain and panel with inscription to l. Canvas, $43\frac{1}{2} \times 34$ in.

A similar picture is in the collection of the Archbishop of Canterbury at Lambeth Palace, where it is described as a copy of a portrait by Sebastiano del Piombo, at one time in the Barberini Gallery at Rome. Another, also somewhat similar but showing less of the figure, is in the collection of Lord Arundell at Wardour Castle, where it is ascribed to Titian.

36**RALPH FLAXNEY.****CITY OF OXFORD.**

Possibly the son of Richard Flaxney, Alderman, of St. Martin's parish; married (1) Agnes Cogan, d. 1550; (2) Catherine, d. 1567; (3) (?) in 1569, Alice Wicham: Common Councillor of the city of Oxford, 1531; Chamberlain, 1538; Bailiff, 1542; M.P. for the city, 1547-52; Mayor, 1551, 1552, 1562, 1577; d. 1578, and was buried with his second wife in St. Michael's church, where there is a brass to his memory. Perhaps the brass and portrait were completed

*Lent by**Painter*

only after the coat of arms had been granted to another Ralph Flaxney (? son by the first wife) in 1592.

Half-length, three-quarters to l.; white pleated ruff and cuffs; black dress; his r. hand lies on a small book open before him, his l. holds gloves; dark background; shield of arms above to l. Canvas, $37 \times 28\frac{1}{2}$ in.

37**SIR THOMAS WHITE.**

CITY OF OXFORD.

Sampson.

B. 1492; apprenticed to a member of the Company of Merchant Taylors of London; set up his own business, 1523; first Renter-warden of the Company, 1530; Master, *c.* 1535; Alderman, 1545; Sheriff, 1547; one of the Promotors of the Muscovy Company, Lord Mayor, and Knighted, 1553; founded St. John's College, 1555; helped to found Merchant Taylors' School, bought and remodelled Gloucester Hall, 1559-60; d. 1567.

Three-quarters length, standing slightly to l.; black cap; narrow white collar with gauffred edge; black dress; scarlet gown lined with brown fur; long gold chain round neck; his r. hand holds gloves, his l. grasps his girdle; dark-brown background; two shields of arms above. Panel, $37\frac{1}{4} \times 29$ in.

A payment to 'Sampson the paynter, for paynting Sir Thomas White's Picture, £3,' occurs in the accounts of the city for 1597.

38**SIR THOMAS WHITE.**

ST. JOHN'S COLLEGE (THE PRESIDENT).

Similar to the last, but bust only, with a single shield of arms above to l. Panel, $17\frac{3}{4} \times 14\frac{3}{4}$ in.

39**MRS. BRIDGMAN.**

ST. JOHN'S COLLEGE (THE PRESIDENT).

Mary, sister of Sir Thomas White, m. John Bridgman, bailiff of the city of Oxford, 1531. She is traditionally said to have resembled her brother very closely in face, and to have served as the model for his portraits.

Bust, slightly to l.; large white head-dress; narrow pleated ruff; black dress; dark background. Panel, $15\frac{3}{4} \times 11\frac{1}{2}$ in.

*Lent by**Painter*

40

PIETRO MARTIRE VERMIGLI.

DEAN AND CANONS OF CHRIST CHURCH.

Usually known as Peter Martyr; b. at Florence, 1500; studied at Fiesole and Padua, D.D., 1527; Abbot at Spoleto, 1530; fled across the Alps as a suspected heretic, 1542; Professor of Divinity at Strasburg, 1542-7; came to England, 1547; D.D. and Professor of Divinity at Oxford, 1548; first Canon of Christ Church, 1551; his wife, originally a nun, d. and was buried in the Cathedral, and he left England, 1553; again Professor of Divinity at Strasburg, 1554; and of Hebrew at Zürich, 1556; d. 1562.

Bust, three-quarters to r., behind a parapet; black cap; white ruff; black dress and gown with tawny lining; green background; inscribed PETRUS MARTYR. Panel, $11\frac{3}{4} \times 10$ in.

An original picture by Hans Asper, dated 1560, from which this, with some modification, is taken, is in the National Portrait Gallery.

41

JOHN JEWEL.

MERTON COLLEGE.

B. 1522; educated at Merton and Corpus Christi Colleges; Fellow of Corpus Christi College, 1542-53; M.A., 1545; Vicar of Sunningwell, 1551; deprived of his Fellowship under Queen Mary; fled to the Continent, 1555, and was the guest of Peter Martyr at Strasburg and Zürich; returned to England, 1559; Bishop of Salisbury, 1560; D.D. of Oxford, 1565; d. 1571.

Bust, slightly to r.; black cap; white pleated ruff; black cassock and scarf; white rochet; dark background; inscribed IO · IVELVS SARISBURIENSIS, below at the edge VE · MIHI · SI · NON · EVANGELIZAVERO. Canvas, $11\frac{3}{4} \times 9\frac{1}{4}$ in.

An ancient copy of a portrait in the possession of the Bishop of Salisbury.

42

JOHN JEWEL.

CORPUS CHRISTI COLLEGE (THE PRESIDENT).

Bust, three-quarters to r.; black broad-brimmed hat; white ruff; black dress; dark background; inscribed IO · IVELLVSA^{RUM}. Panel, $9\frac{1}{2} \times 6\frac{1}{2}$ in.

*Lent by**Painter*

43

JOHN JEWEL.

NEW COLLEGE (THE WARDEN).

Bust, three-quarters to r.; black cap; white pleated ruff; black dress; dark background. Panel, $17\frac{1}{4} \times 14\frac{1}{4}$ in.

44

NICHOLAS HARPESFELD.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1519 (?); educated at Winchester and New College; Fellow, 1535; first Regius Professor of Greek, c. 1546; D.C.L. 1554; Archdeacon of Canterbury, 1554-9, and official of the Court of Arches; Roman Catholic historian; imprisoned in the Tower, 1559-75; d. 1575.

Bust, three-quarters to l., apparently represented as Saint Jerome or some other ascetic saint, beating his breast with a stone held in his r. hand; garment of buff and green fur; dark background; above to r. a shelf with four books with titles on their edges; inscribed NICHOLAUS HARPSFELDUS ARCHIDIACONNS CANTNAIRENSIS. Panel, $18\frac{1}{2} \times 15\frac{1}{4}$ in.

45

AN UNKNOWN NAVIGATOR.

CURATORS OF THE UNIVERSITY PICTURE GALLERIES.

Half-length, slightly to r.; white pleated ruff with black edging; sleeveless buff coat; steel gorget damascened with gold; white sleeves with long scarlet laces attached to shoulders; model of grappling iron (?) pendent from a red cord round neck; he holds a compass with both hands before him; brown background; inscribed 1562. Panel, $22\frac{1}{4} \times 20$ in.

Formerly believed to represent Christopher Columbus.

46

SIR WILLIAM PETRE.

EXETER COLLEGE.

B. 1506; educated at Exeter College; Fellow of All Souls, 1523; D.C.L. 1533; Deputy to Thomas Cromwell, 1536; Knighted and appointed Secretary of State, 1543; visited the University

*Lent by**Painter*

as royal commissioner, 1549; benefactor to Exeter College; d. 1572.

Half-length, seated to l. in a large red chair; black and red cap; white ruff and cuffs; black dress and gown lined with fur; both hands, his r. holding gloves, rest on a red cushion before him; badge of Chancellor of the Order of the Garter round neck; green curtain background; shield of arms above to l.; inscribed ANNO DOMINI 1567 ET AN^o ETATIS SUÆ 61. Panel, 36 × 28 in.

47 SIR WILLIAM PETRE.

NEW COLLEGE (THE WARDEN).

Similar to the last, but bust only. Panel, 19½ × 14¼ in.

48 HUGH PRICE.

JESUS COLLEGE.

School of Hans Holbein.

B. 1495 (?); B.C.L. of Oxford, 1512; D.Can.L., 1526; Prebendary of Rochester, 1541; Treasurer of St. David's, 1571; founded Jesus College, 1571; d. 1574.

Bust, three-quarters to r.; black cap; black dress; dark background. Panel, 18½ × 12¾ in.

49 JOHN, BARON MORDAUNT.

BRASENOSE COLLEGE.

Eldest son of John, first Baron Mordaunt, and Elizabeth Vere; Knight of the Bath, 1533; Sheriff of Essex and Hertfordshire, 1540; took up arms in favour of the accession of Queen Mary, and made one of her Privy Councillors, 1553; succeeded his father, 1562; m. (1) Ellen Fitz-Lewis, (2) Joan Wilford; benefactor to Brasenose College, 1571; d. 1572.

Half-length three-quarters to r.; black cap; white pleated ruff and cuffs; black gown lined with brown fur over black dress; Crucifix suspended by black cord round neck; both hands in front, his l. holds a small book; dark architectural background; shield of arms above to r.; inscribed AN^o DÑI 1564 AETÃ SUÆ 56. Canvas, 34¾ × 29 in.

*Lent by**Painter*

50

JOYCE FRANKLAND.

BRASENOSE COLLEGE.

B. 1531; daughter of Robert Trappes; m. Henry Saxey, and after his death William Frankland; benefactress of Caius and Emmanuel Colleges at Cambridge, and of Brasenose and Lincoln Colleges; d. 1587.

Three-quarters length, standing slightly to l.; black head-dress; white pleated ruff; black dress, jewel with gold chain on breast; she holds a watch with both hands before her; brown background; shield of arms and motto above to l.; ten lines of Latin verse to r.; inscribed ANNO DNI 1586 ÆT. SUÆ 55. Canvas, $32\frac{3}{4} \times 29$ in.

51

JOYCE FRANKLAND.

BRASENOSE COLLEGE.

Similar to the last, but bust only. Panel, $25 \times 20\frac{1}{2}$ in.

52

SIR WILLIAM CORDELL.

ST. JOHN'S COLLEGE (THE PRESIDENT).

Cornelius de Zeeu.

B. 1490; educated at Cambridge; barrister, Lincoln's Inn, 1544; M.P. for Steyning, and Solicitor-General, 1553; Master of the Rolls, 1557; M.P. for Suffolk, and Speaker of the House of Commons, 1558; M.P. for Middlesex, 1563, for Westminster, 1571; Executor to Sir Thomas White, 1567; and visitor of St. John's College; d. 1581.

Three-quarters length, seated slightly to r. in a red arm-chair, the head turned towards the spectator; black cap; white pleated ruff; black gown lined with brown fur; his l. hand holds a book; under the chair to l. is a dog; dark background; inscribed AN. 1565 ÆTATIS 75. CORNELIUS DE ZEEU PINXIT. Panel, $44\frac{1}{2} \times 32$ in.

53

RICHARD PATE.

CORPUS CHRISTI COLLEGE.

School of Hans Holbein.

B. 1516; Scholar of Corpus Christi College, 1532; Commissioner for surveying the suppressed religious foundations in Gloucester and Bristol; founded Cheltenham Grammar School and Almshouses, 1586; d. 1588.

*Lent by**Painter*

Half-length, standing to l.; black cap, dress and gown lined with brown fur; white shirt frills at throat and wrists; gold chain round neck; his r. hand holds a closed volume, his l. rests on a table covered with a green cloth; dark background, inscribed above with two lines of Latin verse, and the date A° 1550, and age 34 of the subject. Panel, 34 × 23 in.

54 JOHN CASE.

ST. JOHN'S COLLEGE.

Chorister at New College and Christ Church; Scholar of St. John's College, 1564; M.A. and Fellow, 1572; married Elizabeth Dobson, widow of the keeper of Bocardo prison, 1574; M.D. and Canon of Salisbury, 1589; practised medicine in Oxford; d., according to Wood, *Athenae*, who mentions a portrait, 1600.

Half-length, standing slightly to l., behind a table covered with a green cloth, upon which lies a diminutive human skeleton; black skull-cap; white collar with gauffred edge; black dress; both hands hold a book before him; tawny brown background; above to r. a sand-glass, to l. a skull, both with mottoes; below are three couplets in English; inscribed IOH · CASUS · PHILOS · OXON · OB · AN · 1599. Panel, 35½ × 27 in.

55 LAURENCE HUMPHREY.

REGIUS PROFESSOR OF DIVINITY.

B. 1527 (?); educated at Cambridge, and Magdalen College, Oxford; M.A., Fellow of Magdalen, 1549; Regius Professor of Divinity, 1560; President of Magdalen, 1561; D.D., 1562; Dean of Gloucester, 1570; of Winchester, 1580; Vice-Chancellor, 1571-5; d. 1590.

Half-length, three-quarters to l.; black skull-cap; narrow white pleated ruff; red and black Doctor of Divinity's habit; his l. hand holds a small closed volume, his r. rests on a skull which lies on a table before him; dark-brown background; shield of arms above to r. Canvas, 29 × 24 in.

56 LAURENCE HUMPHREY.

MAGDALEN COLLEGE (SCHOOL ROOM).

Similar to the last. Panel, 26 × 18 in.

*Lent by**Painter***57****THOMAS BICKLEY.****MERTON COLLEGE (THE WARDEN).**

B. 1518; chorister in the free school of Magdalen College; Fellow, 1541; one of Edward VI's chaplains at Windsor, 1560; Chancellor of Lichfield Cathedral and Warden of Merton, 1569; Bishop of Chichester, 1586; d. 1596.

Bust, three-quarters to l.; black cap; white pleated ruff and rochet; black chimere; dark background; shield of arms above to r. Canvas, $17\frac{1}{4} \times 14\frac{1}{2}$ in.

58**THOMAS BICKLEY.****MAGDALEN COLLEGE.**

Similar to the last, but with motto to arms. Panel, $16\frac{3}{4} \times 13\frac{1}{4}$ in.

59**PHILIP II OF SPAIN.****CURATORS OF THE BODLEIAN LIBRARY.**

B. 1527; son of the Emperor Charles V; King of Spain; married as his second wife Queen Mary of England, 1554; left England in Aug. 1555, but returned for a short time in 1557; equipped the Spanish Armada against Queen Elizabeth, 1588; d. 1598.

Bust, three-quarters to r.; black cap with white feather; white ruff; black dress with ermine collar and slashing tied with gold points; gold medallion on breast; dark-grey background; inscribed PHILIPPUS REX. Panel, $12 \times 8\frac{1}{2}$ in.

60**PHILIP II OF SPAIN.****MISS GORDON.**Attributed to **Lucas d'Heere.**

Bust, three-quarters to r.; black cap with gold cord and white feather; white collar; black dress with gold buttons; gold chain round neck; tawny brown background; inscribed AN · ETA · SVE 28. Panel (circular), $6\frac{1}{4}$ in.

61**SIR FRANCIS WALSINGHAM (?).****CURATORS OF THE BODLEIAN LIBRARY.****Sir Anthonis Mor.**

B. 1530 (?); educated at King's College, Cambridge; M.P. for Banbury, 1559; Ambassador to France, 1570; Secretary of

*Lent by**Painter*

State, 1573; Knighted, 1577; Chancellor of the Duchy of Lancaster, 1587; founded a theological lecture at Oxford, 1586; d. 1590.

Half-length, standing to r.; black dress; white pleated ruff and cuffs; his r. hand rests on the corner of a table, his l. holds a glove; dark background; inscribed AETA 35, A° 1573. Panel, $39 \times 27\frac{1}{2}$ in.

62

LADY POPE.

TRINITY COLLEGE.

Elizabeth, daughter of Walter Blount, and widow of Anthony Basford; third wife of Sir Thomas Pope, 1541; associated with him in founding Trinity College; after his death m. 1560 Sir Hugh Poulet, of Hinton St. George, Somerset; d. 1593.

Three-quarters length, standing slightly to l.; red head-dress trimmed with pearls; white standing collar; black gown with red sleeves and petticoat; pearl necklace, girdle and trimming to sleeves; dark background. Panel, $35 \times 26\frac{1}{2}$ in.

63

WILLIAM CECIL, LORD BURGHELEY.

MERTON COLLEGE.

B. 1520; only son of Richard Cecil, High Sheriff of Rutland and courtier; educated at Grantham School, and St. John's College, Cambridge, 1535-41; entered Gray's Inn, 1541; *Custos brevium* in the Court of Common Pleas, and M.P. for Stamford, 1547; Secretary to the Protector Somerset, and imprisoned in the Tower on his fall, 1549; Secretary of State, 1550-3; Knighted, 1551; M.P. for Lincolnshire, 1555; again Secretary of State, 1558-72; Chancellor of Cambridge University, 1559; attended Queen Elizabeth on her visits to Cambridge, 1564, and Oxford, 1566; created Baron Burghley, 1571; K.G.; Lord High Treasurer and chief minister of Queen Elizabeth from 1572 to his death in 1598.

Half-length, three-quarters to r.; black cap; white pleated ruff and cuffs; black dress; George of the Order of the Garter hanging round neck; his r. hand grasps the head of a staff; dark background. Panel, 25×14 in.

*Lent by**Painter***64 ROBERT DUDLEY, EARL OF LEICESTER.**

BALIOL COLLEGE (THE MASTER).

B. 1532 (?) ; fifth son of John Dudley, Duke of Northumberland ; M.P. for Norfolk, 1553 ; proclaimed his sister-in-law, Lady Jane Grey, Queen, 1553, but was pardoned by Queen Mary ; Knight of the Garter and Privy Councillor, 1559 ; High Steward of Cambridge University, 1562 ; Chancellor of the University of Oxford, and created Baron Denbigh and Earl of Leicester, 1564 ; chosen absolute Governor of the United Provinces, 1586 ; recalled, 1587 ; d. 1588.

Bust, three-quarters to r. ; white pleated ruff ; buff dress ; black cloak ; brown background. Panel, $22 \times 17\frac{1}{4}$ in.

65 ROBERT DUDLEY, EARL OF LEICESTER.

UNIVERSITY COLLEGE (THE MASTER).

Federigo Zuccaro.

Three-quarters length, standing slightly to l. ; black cap with jewelled medallions ; white lace-edged collar ; white slashed doublet trimmed with gold ; black and white trunk hose ; dark gown lined with fur ; collar of the Order of the Garter with pendent George round neck ; his r. hand holds a wand, his l. rests on the hilt of his sword ; dark background ; bear and ragged staff above to l. ; inscribed ROBERT DUDLEY EARLE OF LEICESTER 1579. DONUM PHILIPPI COMITIS LEICESTRIAE A.D. MDCXC. Panel, 42×33 in.

A similar picture is in the collection of the Marquess of Salisbury at Hatfield House.

66 SIR NICHOLAS BACON.

TRINITY COLLEGE (THE PRESIDENT).

B. 1509 ; educated at Corpus Christi College, Cambridge ; called to the Bar at Gray's Inn, 1533 ; bench, 1550 ; treasurer, 1552 ; attorney of Court of Wards and Liveries, 1546 ; Lord Keeper of the Great Seal, 1558 ; Knighted and made a Privy Councillor, and received patent to exercise functions of Lord Chancellor, 1559 ; d. 1579.

Bust, three-quarters to r. ; black cap ; white pleated ruff and cuffs, black gown lined with fur ; his r. hand grasps a gold-headed staff ; dark background ; painted in an oval spandrel. Canvas, $29\frac{1}{2} \times 24\frac{1}{4}$ in.

*Lent by**Painter***67****SIR NICHOLAS BACON.****REGIUS PROFESSOR OF ECCLESIASTICAL HISTORY.**

Bust, three-quarters to r.; black cap, white pleated ruff and cuffs; black dress, and gown lined with fur; dragon-shaped jewel on breast; his r. hand holds gold-headed staff; in front to r. is the purse; dark-brown background. Panel, 22 × 17¼ in.

A similar picture, dated 1579, is in the National Portrait Gallery.

68**SIR MARTIN FROBISHER.****CURATORS OF THE BODLEIAN LIBRARY.****Cornelis Ketel.**

B. 1535 (?); made his first voyage to Guinea, 1554; a voyage in search of a North-west Passage, 1576; sailed to the same region in search of gold, of which he brought home 200 tons, 1577; landed in Greenland, 1578; Vice-Admiral in Drake's expedition to the West Indies, 1585; commanded a ship against the Spanish Armada and was Knighted, 1588; died of a wound received in action, 1594.

Whole length, standing to r.; white ruff; buff stockings, hose, and jerkin without sleeves; white shirt and shoes; knotted gold cord round neck; his r. hand holds a pistol; behind to l. is a terrestrial globe standing upon a table covered with a green cloth; dark-brown background; inscribed A° DÑI. 1577, AETATIS SUAE 39. CK. F. Canvas, 81½ × 37 in.

69 ROBERT DEVEREUX, EARL OF ESSEX.**GOVERNING BODY OF CHRIST CHURCH.**

B. 1567; eldest son of Walter Devereux, first Earl of Essex; educated at Trinity College, Cambridge; created a Knight-banneret for bravery at Zutphen, 1586; Master of the Horse to Queen Elizabeth, 1587; Knight of the Garter, 1588; commanded a force sent to help Henry of Navarre, 1591-2; captured Cadiz, 1596; Earl Marshal, 1597; Chancellor of Cambridge University, 1598; Lieutenant and Governor-general of Ireland, 1599; accused of a plot against the Court; tried for high treason and beheaded, Feb., 1601.

Three-quarters length, standing slightly to r.; black cap with jewel; white lace-edged standing collar; black dress and gown

*Lent by**Painter*

trimmed with jewels and lined with brown fur; jewelled collar of the Order of the Garter, with pendent George, and finger-ring attached to a cord round neck; both hands in front, his l. grasping the hilt of his sword; dark background. Panel, 43 × 33 in.

70

CROMWELL LEE.

VISCOUNT DILLON.

Son of Anthony Lee, of Burston, brother of Sir Henry Lee, K.G., and nephew of Sir Thomas Wyatt; educated at St. John's College; m. Mary, daughter of Sir John Harcourt, widow of Richard Taverner, Clerk of the Signet; travelled in Italy, and compiled part of an Italian dictionary, which he bequeathed to his College; Vicar of Holywell parish, Oxford; d. 1601.

Three-quarters length, standing to l.; black cap and dress; white falling collar; dark background; his r. hand on his hip, his l. by his side. Canvas, 46 × 33½ in.

71

ALEXANDER NOWELL.

BRASENOSE COLLEGE.

B. 1507 (?); Fellow of Brasenose College, 1526; M.A., 1540; Master at Westminster School, 1543; Prebendary of Westminster, 1551; lived in exile during the reign of Queen Mary; Archdeacon of Middlesex, 1558; Dean of St. Paul's, 1560; Principal of Brasenose for three months only, 1595; D.D.; benefactor of Brasenose College, Emmanuel College, Cambridge, and several schools; d. 1602.

Three-quarters length, standing slightly to l.; black broad-brimmed hat over black cap; narrow white pleated ruff; black dress and gown lined with brown fur; both hands, his r. holding a fishing-hook in a paper, rest beside books, other fishing-hooks, &c., upon a table before him; brown background; at the top of the picture is represented a fishing-rod resting upon pegs against the wall; to r., shield of arms; to l., commemorative inscription in Latin recording the death of the subject on February 13, 1601. Panel, 34¾ × 27¼ in.

A similar picture is in the possession of Westminster School.

*Lent by**Painter***72****HERBERT WESTFALING.**

JESUS COLLEGE.

B. 1533 (?); Student of Christ Church, 1547; M.A., 1555; Canon, 1562; D.D., 1566; Margaret Professor of Divinity, 1562-4; Vice-Chancellor of the University, 1576-7; Bishop of Hereford, 1586; benefactor of Jesus College; d. 1602.

Half-length, standing slightly to l.; black skull cap; white pleated ruff and cuffs; black dress; his r. hand holds a small closed book, his l. rests by his side; dark background; shield of arms above to r.; inscribed ANO. DOMINI 1601 AETATIS SUAE 67. Panel, $35\frac{1}{4} \times 28\frac{1}{2}$ in.

73**HERBERT WESTFALING.**

GOVERNING BODY OF CHRIST CHURCH.

Three-quarters length, standing facing the spectator; black skull cap; white pleated ruff; white rochet; black chimere; both hands clasped before him holding a small book; dark background; shield of arms above to r.; inscribed with the name of the subject and date, AETATIS SUAE 67 ANO. DÑI. 1601. Panel, $38\frac{3}{4} \times 32\frac{1}{2}$ in.

74**LADY ELIZABETH POWLETT.**CURATORS OF THE
UNIVERSITY GALLERIES.Attributed to
Daniel Mytens.

Described in old catalogues as the portrait of a member of the Duke of Bolton's family in a dress of her own work. Possibly the lady whose gift of some admirable needlework, executed by herself, representing scenes from the Gospel, was accepted by the University upon July 9, 1636, and is mentioned by Hearne, along with the portrait of the donor, in 1705. Perhaps Elizabeth, wife of Charles, fifth son of the fourth Marquess of Winchester, d. 1654; or, more probably, Elizabeth, daughter of Sir Thomas Kenn, and wife of John, first Baron Powlett, of Hinton St. George, Somerset; d. 1663 (?).

Full-length, standing three-quarters to l.; white feather head-dress; white lace ruff, cuffs, and apron; low-cut dress richly embroidered in colours; rose-coloured cloak; pearl necklace; her l. hand holds a small picture, her r. rests on a book which lies beside a lute on a table to l.; a squirrel sitting on her r. forearm; landscape and curtain background. Canvas, $74 \times 53\frac{1}{2}$ in.

*Lent by**Painter***75****UNKNOWN MAN.**

QUEEN'S COLLEGE.

Three-quarters length, standing slightly to l.; white falling ruff and cuffs; black dress; both hands in front, his r. holds a small book; dark-brown background; above, on either side, a shelf; on that to l., books, and a banderole inscribed ARS LONGA; above that to r. a shield, bearing paly of six argent and gules, crest a griffin's head, erased gules. Panel, $38 \times 30\frac{1}{4}$ in.

76**AN UNKNOWN NAVIGATOR.**

ST. JOHN'S COLLEGE.

Three-quarters length, standing to l.; white pleated ruff; black dress; gold girdle; his l. hand holds gloves and a carnation, his r. rests on a table upon which lies a letter inscribed CAUERE OPTIMUM; dark background; above, to l., a picture of a ship and inscription DIEU · PRESIDE · PAR · TOUT; inscribed SUPRA · TE · SUB · TE · ET · CIRCA · TE · SERIO · PERPENDE. 1603. ÆT. SUÆ. 32. Panel, $43 \times 32\frac{3}{4}$ in.

On the frame are the arms: argent, on a chevron, between three goats' heads erased sable, three escallop shells argent.

Formerly supposed to represent Henry Hudson.

77 AN UNKNOWN KNIGHT OF THE GARTER.

VISITORS OF THE ASHMOLEAN MUSEUM.

Bust, slightly to l.; black skull-cap; white pleated lace ruff; white slashed dress; black gown lined with brown fur; collar and George of the Order of the Garter round neck; brown background. Panel, $21\frac{1}{2} \times 15\frac{3}{4}$ in.

78**UNKNOWN MAN.**

TRINITY COLLEGE (THE PRESIDENT).

Half-length, three-quarters to l.; white pleated ruff; black dress; his l. hand holds an orange stuck with cloves; dark-green background; inscribed AN^o. DNI. 1602 ÆTATIS SUÆ 42. Panel, $18\frac{1}{2} \times 14\frac{1}{2}$ in.

*Lent by**Painter***79 A NURSE AND CHILD.****MRS. FREDERICK P. MORRELL.**

The nurse, half-length in profile to r., holding up the child; black high-crowned hat over white cap; white ruff and stomacher; black gown: the child facing the spectator; white ruff; white cap, and dress slashed and trimmed with black; black hat with white feathers and red rosette; red ribbon with coral and purse round neck; dark-green background. Panel, 30 x 24 in.

80 UNKNOWN LADY.**SIR GEORGE DASHWOOD, BART.**

Three-quarters length, seated facing the spectator; lace head-dress and high-standing ruff; low-cut white dress and cloak richly embroidered and slashed with scarlet; she holds cloak round her with her l. hand, her r., upon the third finger of which a finger-ring is secured by a black cord to her wrist, rests on the arm of her chair; dark background, green curtains looped up at either side. Panel, 40 x 31 in.

81 UNKNOWN LADY.**VISITORS OF THE ASHMOLEAN MUSEUM.**

Half-length, standing slightly to l.; white lace cap, stomacher and cuffs; pleated ruff; black striped dress; both hands hold a small clasped book in front of her; greenish-grey background. Panel, 30 x 24 in.

82 UNKNOWN LADY.**SIR GEORGE DASHWOOD, BART.**

Bust, three-quarters to l.; diadem of jewels in hair; lace standing ruff; white low-cut dress embroidered in red and black; pearl necklace; brown background. Panel, 21½ x 17 in.

Formerly supposed to represent Queen Elizabeth.

83 UNKNOWN LADY.**ST. JOHN'S COLLEGE (THE PRESIDENT).**

Half-length, standing three-quarters to l.; black head-dress, trimmed with gold chain; pleated ruff and cuffs embroidered

*Lent by**Painter*

and edged with gold; black dress with high fur collar; cloth of gold sleeves; gold chain with pendent jewel round neck; her hands, folded in front of her, hold the strings of a purse; dark-brown background. Panel, $13\frac{1}{2} \times 9\frac{3}{4}$ in.

Formerly supposed to represent Queen Elizabeth.

84**QUEEN ELIZABETH.**

DEAN AND CANONS OF CHRIST CHURCH.

B. 1533; only child of Henry VIII and Anne Boleyn; succeeded her sister Queen Mary, November, 1558; died at Richmond, March 24, 1602-3.

Three-quarters length, standing to l.; chain of jewels in hair; deep lace ruff; dark-blue dress, richly trimmed with jewels and slashed with white; white embroidered petticoat; her l. hand holds a white feather fan; red and gold curtain background. Panel, $35\frac{1}{2} \times 29\frac{1}{2}$ in.

85**QUEEN ELIZABETH.**

JESUS COLLEGE.

Half-length, standing slightly to l.; jewelled diadem in hair; white standing ruff and white low-cut dress, both elaborately embroidered with black, and trimmed with gold lace and points; black farthingale; jewelled necklace and bracelets; two cherries hanging to her l. ear; her r. hand holds a fan, her l. a thistle; dark-brown background, with rose-coloured curtain to r.; inscribed AÑO 1590. Panel, 29×24 in.

86**QUEEN ELIZABETH.**

JESUS COLLEGE.

Whole-length, standing to l.; pearls and feathers in hair; white lace ruff and cuffs; dark-blue gown slashed and embroidered; white petticoat, richly embroidered with jewels; her r. hand holds a white feather fan, her l. a jewel attached to her stomacher by a long scarlet ribbon; dark background; table to l., throne to r.; shield of arms above to l.; two little fluttering angels holding a crown over the Queen's head; beneath her feet an inscription recording her titles, &c. Canvas, 89×53 in.

The dress in this portrait resembles that in No. 84.

*Lent by**Painter***87** **QUEEN ELIZABETH.****GOVERNING BODY OF CHRIST CHURCH.**

Three-quarters length, standing to l.; crown of jewels; deep white lace ruff; low-cut white dress embroidered with gold and jewels; blue sleeveless gown trimmed with jewels; pearl necklace; both hands in front, her l. holding a white feather fan, her r. a jewel attached to her stomacher by a red ribbon. Panel, $43 \times 33\frac{1}{2}$ in.

88 **QUEEN ELIZABETH.****CURATORS OF THE BODLEIAN LIBRARY.****Federigo Zuccaro.**

Half-length, standing facing the spectator, the face turned slightly to l.; wreath of white flowers in hair; high lace ruff; low-cut white satin dress, the stomacher and sleeves richly embroidered in gold, red and blue; pearl necklace; dark background. Panel, $41\frac{1}{2} \times 31$ in.

89 **QUEEN ELIZABETH.****QUEEN'S COLLEGE.**

Half-length, standing slightly to l.; red head-dress trimmed with jewels; dress of scarlet cloth of gold, with wide sleeves; under-sleeves of cloth of gold slashed with white; jewelled necklace and girdle; she holds a book with both hands; dark background. Canvas, 29×24 in.

Copy, made early in the eighteenth century, of a picture in the Royal Collection at Windsor Castle, believed to have been painted when the Queen was aged sixteen.

90 **QUEEN ELIZABETH.****JESUS COLLEGE.****Federigo Zuccaro.**

Bust, three-quarters to l.; crown of jewels; high-standing lace ruff; low-cut dress of cloth of gold, almost covered with jewels; necklace of jewels; pearl ear-drops; dark background; part of a chair of state (?) to l.; red curtain above to r. Canvas oval, 32×27 in.

*Lent by**Painter***91****UNKNOWN MAN.****TRINITY COLLEGE (THE PRESIDENT).**

Half-length, three-quarters to l.; white pleated ruff; black dress; his l. hand holds a closed book; dark-green background; inscribed ANO DÑI 1604 AETATIS SUAE 58. Panel, $18\frac{3}{4} \times 15\frac{1}{2}$ in.

92**JOHN RAINOLDS.****CORPUS CHRISTI COLLEGE (THE PRESIDENT).**

B. 1549; son of a Warden of Merton; Fellow of Corpus Christi College, 1566-86, where he became famous as a Greek reader for his lectures on Aristotle; B.A. 1568; Dean of Lincoln, 1593; President of Corpus Christi College, 1598; took a prominent part in the Hampton Court Conference, and the translation of the Books of the Prophets in the Authorized Version of the Bible, a work carried on in his lodgings at Corpus; a benefactor to the library of his college; d. 1607.

Half-length, three-quarters to r.; white pleated ruff and cuffs; black and scarlet Doctor of Divinity's habit; he holds a clasped volume before him with both hands; dark-brown background; inscribed DOCTOR AN MELIOR. Panel, $17\frac{1}{4} \times 14\frac{1}{2}$ in.

93**JOHN RAINOLDS.****CORPUS CHRISTI COLLEGE (THE PRESIDENT).**

Similar to the last, but with dark-green background. Panel, $12\frac{1}{4} \times 10\frac{1}{4}$ in.

94**WILLIAM STOCKE (?).****WORCESTER COLLEGE.**

B. 1524?; Fellow of Brasenose, President of Gloucester Hall, and of St. John's College, 1563-4; d. 1607.

Bust, slightly to l.; black cap; white ruff; black dress; dark-green background; inscribed AÑO. DÑI. 1566 AETATIS 42, PRO MEMORIA ET NON PRO VANA GLORIA. Panel, $9\frac{1}{2} \times 10$ in.

*Lent by**Painter***95 THOMAS SACKVILLE, EARL OF DORSET.**

NEW COLLEGE (THE WARDEN).

B. 1536; son of Sir Richard Sackville; educated perhaps at Hart Hall and at St. John's College, Cambridge; planned and collaborated in the 'Myrroure for Magistrates' and 'Gorboduc,' the first English tragedy in blank verse, acted in 1561; M.P. for Westmoreland, 1558; Knighted and raised to the Peerage, 1567; Ambassador, 1568; Knight of the Garter, 1589; Chancellor of the University, 1591; Lord Treasurer, 1599; created Earl of Dorset, 1604; d. 1608.

Bust, three-quarters to r.; high-crowned black hat; white pleated ruff; black gown lined with brown fur; triple gold chain round neck. Panel, $22\frac{1}{2} \times 17\frac{1}{4}$ in.

96**JOHN DEE.**

VISITORS OF THE ASHMOLEAN MUSEUM.

B. 1527; educated at St. John's College, Cambridge, Foundation Fellow, c. 1546; original Fellow of Trinity College, Cambridge; studied at Louvain and lectured on Mathematics in Paris, 1548-50; Rector of Upton-on-Severn, 1553; accused of practising sorcery, 1556; proposed to Queen Mary to form a library from the spoils of the monasteries, 1556; made a voyage to St. Helena and was a considerable traveller on the Continent of Europe; described his magic glass to Queen Elizabeth, 1575; practised astrology and crystallogomancy; Warden of Manchester College, 1595-1604; d. 1608.

Bust, three-quarters to l.; black skull-cap; white pleated ruff; black dress; dark background, with red curtain to r.; inscribed JOHANNES DEE ANGLUS, LONDINENSIS AETS SUAE 67; painted in an oval spandrel. Canvas, $29 \times 24\frac{1}{2}$ in.

97**AN UNKNOWN GEOMETRICIAN.**

CURATORS OF THE UNIVERSITY GALLERIES.

Italian School.

Half-length, seated to l. in an elbow-chair; black cap; white pleated ruff and cuffs; black dress; his r. hand holds a pair of compasses on a geometrical diagram which lies beside a square, inkstand and pen, on a table before him; dark background. Canvas, $38 \times 30\frac{3}{4}$ in.

Formerly supposed to represent the painter Federigo Zuccaro.

*Lent by**Painter***98****UNKNOWN MAN.**

VISITORS OF THE ASHMOLEAN MUSEUM.

Italian School.

Half-length, standing slightly to l.; white pleated ruff; dark-brown dress; his l. hand holds a jewel, his r. rests upon an indefinite object; green background. Panel, $34 \times 28\frac{1}{2}$ in.

99**SIR HENRY LEE.**

VISCOUNT DILLON.

Sir Anthonis Mor.

B. 1530; nephew of Sir Thomas Wyatt, by whom he was educated; entered the service of Henry VIII, 1545; Clerk of the Armoury, 1549-50; Knighted, 1553; M.P. for Buckinghamshire, 1558 and 1572; personal champion to Queen Elizabeth, 1559-90; Master of the Ordnance, 1590; made a Knight of the Garter, 1597; d. 1611.

Half-length, three-quarters to r.; white pleated ruff; black slashed doublet over white shirt, embroidered in black with armillary spheres; round neck, gold chain and red cord attached to gold ring in which is the thumb of his l. hand; round his l. arm are two other red cords, also with finger-rings tied to them; grey background; inscribed ANTONIUS MOR PINGEBAT 1568. Panel, $24\frac{1}{2} \times 20\frac{1}{2}$ in.

100**SIR RICHARD LEE.**

VISCOUNT DILLON.

Brother of Sir Henry Lee, K.G.; m. (1) Mary, widow of Sir Gerard Croker, of Hook Norton; (2) Alice, widow of Sir James Hales; appointed Ambassador to Russia, and Knighted, 1600; M.P. for Woodstock, 1607; bequeathed an Astrakan fur coat and a bloodstone cup to the Bodleian Library; d. 1608.

Three-quarters length, standing to l.; black high-crowned hat; white pleated lace ruff; black dress with gold buttons; his r. hand on his hip, his l. rests on the hilt of his sword; dark background. Canvas, 46×34 in.

101 HENRY FREDERICK, PRINCE OF WALES.

VISCOUNT DILLON.

B. 1594; eldest son of James VI of Scotland, afterwards James I of England, and Anne of Denmark; visited Oxford and was entertained at Magdalen College, 1605; created Prince of Wales, 1610; d. at St. James's, 1612.

*Lent by**Painter*

Full length, standing slightly to l. upon matting; white pleated lace ruff; scarlet and white robes of the Order of the Bath over crimson and gold dress; white boots; his l. hand on his hip; his r., holding gloves, rests beside plumed hat on a table covered with a green cloth; dark background; beneath his feet Latin inscription with age (x1) of the subject. Canvas, 74 x 50 in.

102 HENRY FREDERICK, PRINCE OF WALES.

MAGDALEN COLLEGE.

Whole-length, standing slightly to r. upon a Turkey carpet; close lace-edged ruff; robes of the Order of the Garter over white dress; his r. hand holds his cloak before him, his l. rests upon the hilt of his sword; dark background, with gold curtains looped up at either side; a rich cloth of gold chair to r.; beneath his feet an inscription recording his titles, &c. Canvas, 79 x 47 in.

103 HENRY FREDERICK, PRINCE OF WALES.

CURATORS OF THE BODLEIAN LIBRARY.

Isaac Oliver.

Half-length, standing to l., almost facing the spectator, his r. hand resting on his hip; deep transparent white collar; richly embroidered dress of gold, white, and scarlet; blue ribbon with George of the Order of the Garter round neck; brown background. Panel, 22 x 17 in.

104 HENRY FREDERICK, PRINCE OF WALES.

CURATORS OF THE BODLEIAN LIBRARY.

Isaac Oliver.

Bust, slightly turned to r.; black satin dress; deep white ruff with lace edge; dark-brown background. Panel, $21\frac{1}{2} \times 15\frac{3}{4}$ in.

105 HENRY FREDERICK, PRINCE OF WALES.

SIR GEORGE DASHWOOD, BART.

Half-length, standing to l.; white falling lace-edged ruff and cuffs; robes and collar with George of the Order of the Garter over cloth of gold dress; his l. hand holds gloves, his r. rests on the back of a rich chair; dark background. Canvas, 36 x 27 in.

*Lent by**Painter***106****SIR THOMAS OVERBURY.**

CURATORS OF THE BODLEIAN

LIBRARY.

Cornelius Janssen van Ceulen.

B. 1581; B.A. of Queen's College, 1598; author of some forgotten poetry; Knighted, 1608; became involved in various intrigues in the Court of James I, and finally imprisoned in the Tower, where his death, the result of slow poisoning carried out by the agents of Lady Essex, took place, 1613.

Bust, three-quarters to l.; white lace ruff; black dress; dark background; painted in an oval spandrel; inscribed AETAT. SUAE 32 A.DN. 1613. D.D. THO. OVERBURY ARM. DE BARTON IN COM. WARW. Panel, $29\frac{1}{2} \times 24\frac{1}{2}$ in.

107**SIR THOMAS OVERBURY.**

VISCOUNT DILLON.

Bust, slightly to l.; white falling collar; white spotted dress; brownish-grey background. Panel, $17\frac{1}{2} \times 12\frac{3}{4}$ in.

108**SIR THOMAS BODLEY.**

MERTON COLLEGE.

B. 1545; educated at Geneva and at Magdalen College; Fellow of Merton College, 1563; M.A., 1566; Lecturer in Natural Philosophy, Proctor, and Deputy Public Orator, 1569; employed in various diplomatic missions by Queen Elizabeth; Knighted, 1604; the Bodleian Library founded and endowed by him, 1598, opened, 1602; d. 1613.

Three-quarters length, standing to r.; white collar and cuffs; black dress; his r. hand grasps a fold of his cloak, his l. rests on the hilt of his sword; dark background. Canvas, $44\frac{1}{2} \times 31\frac{1}{4}$ in.

Copied from the picture in the Bodleian Library.

109**MARGARET CLIFFORD, COUNTESS OF CUMBERLAND.**

CURATORS OF THE BODLEIAN LIBRARY.

B. 1560 (?); youngest daughter of Francis Russell, Earl of Bedford; married George Clifford, third Earl of Cumberland,

*Lent by**Painter*

1577; separated from her husband; their daughter was the famous Anne Clifford, Countess of Dorset, Pembroke, and Montgomery; d. 1616.

Half-length, standing slightly to r.; black head-dress; deep pleated lace ruff and cuffs; black dress elaborately slashed with white and tied with gold points; pearl bracelets; dark background; inscribed MARGARET RUSSELL, COUNTESSE OF CUMBERLAND, 1588. Panel, 36 × 29 in.

110

THOMAS TESDALE.

PEMBROKE COLLEGE.

B. 1547; educated at Abingdon; maltster; master of the Hospital there, 1579; by his will Broadgates Hall was refounded under the name of Pembroke College; d. 1610.

Half-length, standing to r. behind a parapet; white pleated ruff and cuffs; black dress; his r. hand holds a book before his breast, his l. holds gloves; dark background; on the parapet a Latin commemorative inscription and two shields of arms. Canvas, 49 × 39 in.

A somewhat similar picture is at Christ's Hospital, Abingdon.

111

SIR WALTER RALEIGH.

ORIEL COLLEGE.

B. 1552; educated at Oriel College; served with the Huguenot army in France, 1569; served in Ireland, 1580, and on his return, 1581, attracted the notice of Queen Elizabeth; Knighted, 1584; M.P., 1593; made various expeditions with the view of establishing a colony; also against the Spaniards at Cadiz, 1596, and in the Azores, 1597; upon the accession of James I imprisoned in the Tower on a charge of conspiracy; released on condition of making an expedition to America, 1616; returned to England and was arrested and executed, 1618.

Three-quarters length, standing to r.; white lace ruff; plate armour; red scarf; leather breeches; his r. hand holds a truncheon, his l. rests on the hilt of his sword; architectural and curtain background. Canvas, 49 $\frac{3}{4}$ × 38 $\frac{1}{2}$ in.

*Lent by**Painter***112****DOROTHY WADHAM.**

WADHAM COLLEGE (THE WARDEN).

B. 1534; daughter of Sir William Petre (see No. 46); m. Nicholas Wadham; after his death, 1610, the execution of his project of founding a College was left in her hands, and completed by her, 1613; d. 1618.

Half-length, standing slightly to l.; black head-dress, trimmed with white lace; white gauze and lace ruff; black dress; her r. hand holds gloves, her l. a small closed book; dark green background; shield of arms above to l.; inscribed AETATIS SUAE 77 AÑO. DÑI. 1611. Panel, $40\frac{1}{2} \times 32\frac{1}{4}$ in.

113**DOROTHY WADHAM.**

WADHAM COLLEGE (THE WARDEN).

Half-length, three-quarters to l.; black head-dress; white falling collar; black dress; her l. hand at her side; her r. holds a closed book; dark background; shield of arms above to l.; inscribed AETATIS SUAE 60 AÑO. DÑI. 1595. Panel, 34×26 in.

114 SIR THOMAS EGERTON, VISCOUNT BRACKLEY.

BRASENOSE COLLEGE.

B. 1540(?); Barrister of Lincoln's Inn, 1572; Governor of the Inn, 1580; Treasurer, 1587; Solicitor-General, 1581; Attorney-General, 1592; Knighted, 1593; Master of the Rolls, 1594; Lord-Keeper, 1596 and 1603; Lord Chancellor, and created Baron Ellesmere, 1603; Chancellor of the University, 1610; created Viscount Brackley, 1616; d. 1617.

Three-quarters length, seated slightly to l.; black broad-brimmed hat; white lace-edged ruff; scarlet and miniver robes over black dress; his r. hand holds a paper, his l., resting on the arm of his chair, holds the tassels of the purse which lies on a table at his side; dark background; on the table-cover is a commemorative inscription with the name of the donor, the Hon'ble Francis H. Egerton. Canvas, $50 \times 39\frac{1}{2}$ in.

115 SIR THOMAS EGERTON, VISCOUNT BRACKLEY.

SIR GEORGE DASHWOOD, BART.

Half-length, standing slightly to l.; black hat; white pleated ruff and cuffs; scarlet, miniver and gold robes; he wears a sword; both hands hold the purse; dark-brown background; inscribed EGERTOUN. Canvas, $29\frac{1}{2} \times 24\frac{1}{2}$ in.

*Lent by**Painter***116****NICHOLAS WADHAM.**

WADHAM COLLEGE (THE WARDEN).

B. 1532; son of John Wadham, of a good West-country family; m. Dorothy Petre, 1555; Founded an Almshouse at Ilton, Somerset, 1606; Wadham College was built and endowed by his widow in accordance with his wishes, after his death in 1609.

Half-length, three-quarters to l.; black high-crowned hat; white falling collar; black dress; his r. hand holds a staff, his l. gloves; dark background; shield of arms above to r.; inscribed AETATIS SUAE 62, AÑO. DÑI. 1595. Panel, 34 × 26 in.

117**HENRY SHIRLEY.**

MISS GORDON.

B. 1611; only son of Sir Robert Shirley, envoy in the service of the Shah of Persia, by his wife, a noble Circassian lady; Queen Anne of Denmark and Henry, Prince of Wales, were his sponsors; several references to this child and his mother, taken from contemporary documents, are printed in *Stemmata Shirleiana*, 1841; died young, after 1614.

Half-length, facing the spectator; lace-edged cap and ruff; richly embroidered red frock with farthingale; his l. hand holds a carnation, his r. a coral, which is suspended by a red ribbon round his neck; dark background. Inscribed ANNO DÑI 1612 AETAT SUAE 1. Panel, 16 $\frac{3}{4}$ × 13 $\frac{1}{4}$.

118**ANTHONY BLENCOWE.**

ORIEL COLLEGE (THE PROVOST).

B. 1546(?); Provost of Oriel, 1572; and benefactor; d. June 25, 1618.

Three-quarters length, standing slightly to l.; black skull-cap; white pleated ruff; black dress; his r. hand holds a folded paper, his l. rests beside his high-crowned black hat, upon a table at his side; dark background; inscribed AETATIS SUAE 55 AN. DÑI. 1601. Panel, 34 $\frac{1}{2}$ × 24 $\frac{1}{4}$ in.

119**JOHN KING.**

Attributed to

GOVERNING BODY OF CHRIST CHURCH.

Daniel Mytens.

B. 1559(?); educated at Westminster School and Christ Church; M.A., 1583; B.D., 1591; Prebendary of St. Paul's and one of

*Lent by**Painter*

Queen Elizabeth's Chaplains, 1599; D.D., 1601; Dean of Christ Church, 1605; Vice-Chancellor of the University, 1607-10; Bishop of London, 1611; d. 1621.

Three-quarters length, standing slightly to r.; black cap; white pleated ruff; white rochet, black chimere; both hands hold a small book before him; dark background; shields of arms above at either side; inscribed AETATIS SUAE 61. Canvas, 50 x 37 in.

On the frame is an inscription commemorating the gift of the picture, 1622.

120

JOHN KING.

Attributed to

DEAN AND CANONS OF CHRIST CHURCH.

Daniel Mytens.

Similar to the last, but bust only; inscribed AÑO. 1620. Panel, 21 $\frac{1}{4}$ x 16 in.

Probably the original upon which a similar picture in the National Portrait Gallery, and the last-described portrait, were based.

121

HENRY ROBINSON.

QUEEN'S COLLEGE.

B. 1553 (?); educated at Queen's College; M.A. and Fellow, 1575; Principal of St. Edmund Hall, 1576; Provost of Queen's, 1581; D.D., 1590; Bishop of Carlisle, 1598; d. 1616.

Bust, three-quarters to r.; black cap; white pleated ruff; white rochet; black chimere; dark background; shield of arms with motto to r.; inscribed EX DONO RIC. VIG. Panel, 15 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in.

122

SIR JOHN PERYAM.

EXETER COLLEGE.

Merchant and alderman of Exeter; Knight; brother of Sir William Peryam; he erected a building in Exeter College called Peryam's Mansions, 1616.

Half-length, standing slightly to l.; black cap; white pleated ruff; scarlet gown lined with brown fur over black dress; his l. hand in front; dark background; shield of arms above to r.; inscribed ANNO DOM. 1616. AETATIS SUAE 76. Canvas, 29 $\frac{1}{4}$ x 24 in.

Lent by

Painter

123

SIR HENRY SAVILE.

MERTON COLLEGE.

B. 1549; educated at Brasenose College; Fellow of Merton College, 1565; M.A., 1570; Lecturer on Mathematics; Tutor in Greek, and Latin Secretary to Queen Elizabeth; Warden of Merton College, 1585; Dean of Carlisle, *in commendam*, 1595; Provost of Eton College, 1596; Knighted, 1604; founded the Savilian Professorships of Geometry and Astronomy; d. 1622.

Three-quarters length, standing to r.; black skull-cap; white lace ruff; black dress; his r. hand holds gloves, his l. rests on a table, with his hat, a book, and a letter bearing his name, beside him; dark background, with red curtain to l. Canvas, $55\frac{1}{2} \times 43\frac{1}{2}$ in.

Copied from the whole-length in the Bodleian Library.

A similar picture is at Eton College.

124

WILLIAM CAMDEN.

CURATORS OF THE BODLEIAN
LIBRARY.Marcus Gheeraerts
the Younger.

B. 1551; educated at Christ's Hospital and Saint Paul's School; perhaps chorister at Magdalen College, 1566; migrated to Broadgates Hall and afterwards to Christ Church; Head Master of Westminster School, 1593; Clarenceux King of Arms, 1597; published *Britannia*, 1586, *Annales*, 1615; founded a chair of History at Oxford, 1622; d. 1623.

Bust, three-quarters to l.; black skull-cap and dress; below is a tablet inscribed with four lines of Latin verse; dark background; inscribed below DEGOREUS WHEAR PRIM. HIST. PR. P. E. POSUYT MARCUS GHEERAEDTS PINXIT. Above are the name and shield of arms of Camden. Panel, $30\frac{1}{4} \times 22\frac{3}{4}$ in.

On the frame is a Latin verse containing, partly in anagram, the date of Camden's death, November 9, 1623.

A similar picture, dated 1609, is in the National Portrait Gallery.

125

WILLIAM CAMDEN.

WORCESTER COLLEGE (THE PROVOST).

Three-quarters length, seated to l. in a red arm-chair; black skull-cap; white lace-edged ruff and cuffs; black dress; his

*Lent by**Painter*

r. hand holds a closed book, his l. rests on a volume of his *Britannia* lying open on a table before him; dark background; shield of arms above to l.; inscribed PONDERE NON NUMERO. AETATIS 72, 1622. Canvas, 43 × 32 in.

126

WILLIAM CAMDEN.

MAGDALEN COLLEGE (SCHOOL ROOM).

Bust, three-quarters to r.; black cap, white triple-pleated ruff; tawny-red dress; dark background. Canvas, 29 × 24½ in.

127

SIR THOMAS CHAMBERLAYNE.

SIR GEORGE DASHWOOD, BART.

School of Marcus Gheeraerts.

B. 1560 (?); Barrister of Gray's Inn, 1585; Serjeant-at-law, 1614; a Judge in North Wales, and Knighted, 1615; Chief-Justice of Chester, 1616-20; Justice of the King's Bench, 1620-4; Temporary Justice of the Common Pleas, 1625; Chief-Justice of Chester, 1624-5; d. 1625.

Half-length, three-quarters to l.; black cap, lined with white; white pleated ruff and cuffs; scarlet and miniver robes; black girdle; his l. hand grasps a scroll; brown background; shield of arms above to r.; Latin inscription commemorating his appointment as Chief-Justice of Chester, dated AN DNI 1619 AETATIS SUAE 59. Panel, 27½ × 22¼ in.

128

KING JAMES I.

SIR GEORGE DASHWOOD, BART.

B. 1566; son of Mary, Queen of Scots, and Henry Stewart, Lord Darnley; crowned as James VI of Scotland on his mother's abdication, 1567; married Anne of Denmark, 1589; succeeded Queen Elizabeth on the English throne, 1603; d. at Theobalds, 1625.

Half-length, seated slightly to r. in a chair of state; Royal crown and robes of scarlet and ermine; lace-edged ruff; collar of the Order of the Garter, with pendent George; his l. hand holds the orb, his r. rests upon a red cushion lying before him; dark background. Canvas, 36 × 27 in.

*Lent by**Painter***129****KING JAMES I.****MERTON COLLEGE.**

Bust, slightly to r.; black high-crowned hat, with jewel and feather on one side; white falling collar; black dress; blue ribbon of the Order of the Garter round neck; dark background; inscribed KING JAMES IST 1609. Panel, $24\frac{3}{4} \times 14$ in.

130**KING JAMES I.****WADHAM COLLEGE.****Paul Van Somer.**

Whole-length, standing slightly to r. on a Turkey carpet; white lace ruff and cuffs; white dress trimmed with gold; crimson stockings; Garter on his left leg; his r. hand holds the George of the Order suspended by a ribbon round his neck, his l. rests beside the crown, sceptre and orb upon a table to r.; crimson curtain background. Canvas, 81×54 in.

131**ORLANDO GIBBONS.****CURATORS OF THE SCHOOLS.**

B. 1583; chorister of King's College, Cambridge, 1596; Organist of the Chapel Royal, 1604; Mus. Bac. Cambridge, 1606; Mus. Doc. Oxford, 1622; composed many celebrated madrigals and anthems; d. at Canterbury, whither he had gone to prepare the music for the welcome of Queen Henrietta Maria, 1625.

Bust, three-quarters to l.; black cap; white pleated ruff; white Doctor of Music's habit, with red hood; light-brown background; painted in an oval spandrel. Canvas, $13\frac{1}{4} \times 10$ in.

132**FRANCIS BACON.****NEW COLLEGE (THE WARDEN).**

B. 1561; younger son of Sir Nicholas Bacon; educated at Trinity College, Cambridge; admitted to Gray's Inn, 1575; utter barrister, 1582; M.P. for Melcombe Regis, 1584; Bencher of Gray's Inn, 1586; Queen's Counsel, 1596; King's Counsel and Knighted on the accession of James I, 1603; published his 'Advancement of Learning,' 1605; the 'Novum Organum' in 1620; Solicitor-General, 1607; Attorney-General,

*Lent by**Painter*

1613; Privy Councillor, 1616; Lord-Keeper, 1617; Lord-Chancellor, and created Baron Verulam, 1618; Viscount St. Albans, 1621; deprived of the great seal, fined and condemned to imprisonment for corrupt practices, 1622; d. 1626.

Bust, three-quarters to l.; black hat; white pleated ruff; black dress; dark background. Panel, $22\frac{1}{2} \times 16\frac{3}{4}$ in.

133 ROBERT SIDNEY, EARL OF LEICESTER.

NEW COLLEGE (THE WARDEN).

B. 1563; son of Sir Henry, and brother of Sir Philip Sidney; educated at Christ Church and abroad; M.A., 1588; M.P. for Glamorganshire, 1585 and 1592; served with distinction in the wars in the Low Countries, and was made a Knight of the Garter after negotiating the surrender of Flushing, 1616; created Baron Sidney, 1603; Viscount Lisle, 1605; and Earl of Leicester, 1618; d. 1626.

Bust, three-quarters to l.; white falling collar edged with lace; steel gorget damascened with gold; white dress spotted with black and piped with scarlet; dark background; shield of arms above to l. Panel, $18\frac{3}{4} \times 15\frac{1}{2}$ in.

134

RICHARD WIGHTWICK.

PEMBROKE COLLEGE.

B. 1547(?); educated at Balliol College; B.A., 1580; M.A., 1583; B.D., 1593; Rector of Albury, Oxon., 1595, and of East Ilsley, Berks., 1607; co-founder of Pembroke College, 1624; benefactor to Abingdon School; d. 1629.

Half-length, standing to l. behind a parapet; black skull-cap; white ruff and cuffs; black gown; his r. hand holds a book upon a table before him, his l. on his breast; dark background; on the parapet a Latin commemorative inscription, and two shields of arms. Canvas, 49×39 in.

135

JOHN BULL.

CURATORS OF THE SCHOOLS.

B. 1563; Chorister of the Chapel Royal, c. 1572; Organist of Hereford Cathedral, 1582; gentleman of the Chapel Royal, 1585; Mus. Bac. Oxford, 1586; Mus. Doc., 1592; Organist of the Chapel Royal, 1591-1613; Professor of Music at

*Lent by**Painter*

Gresham College, 1597-1607; finally left England, 1613; became Organist of the Royal Chapel at Brussels, c. 1614; and subsequently of the Cathedral at Antwerp, where he died, 1628.

Bust, slightly to l.; white falling collar embroidered with black; black dress; white hood over shoulders; brown background; skull and sand-glass above to l.; inscribed ANO. AETATIS SUAE 27, 1589. Panel, $21\frac{1}{2} \times 17\frac{1}{2}$ in.

The frame is inscribed with a laudatory epigram.

136

SIR WILLIAM PADDY.

ST. JOHN'S COLLEGE.

B. 1554; educated at Merchant Taylors' School and St. John's College; B.A., 1573; Fellow and benefactor of St. John's College; M.D. Leyden, 1589; Physician to King James I, and Knighted, 1603; President of the College of Physicians, 1609-11 and 1618; d. 1634.

Whole-length, standing to l. on matting before a table upon which are a watch, an inkstand, a book of anatomy, &c.; high-crowned black hat; white pleated ruff; black dress and cloak; his r. hand rests on the book, his l. by his side; green curtain background; shield of arms to l.; inscribed 1600 AETATIS 46. Panel, 83×51 in.

137

KING CHARLES I.

VISCOUNT DILLON.

B. 1600; second son of King James I and Anne of Denmark; succeeded to the throne, 1625; m. Henrietta Maria, youngest daughter of Henry IV of France and Marie de Médicis; visited Oxford, 1636; constantly resided in Oxford between 1642 and 1646; beheaded at Whitehall, 1649.

Whole length, represented as a young boy, standing facing the spectator on matting; plumed hat trimmed with jewels; lace-edged falling collar; robes of the Order of the Garter; crimson velvet surcoat; blue cloak; white stockings and shoes; his r. hand on his hip, his l. resting on the hilt of his sword; architectural and curtain background, with landscape through an opening to r. Canvas, $65 \times 46\frac{1}{2}$ in.

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